

Notes

1 However, there are contradictions, as Lukács finds in Goethe's Wilhelm Meister's Years of Apprenticeship "The Romantic element is absent... It deals only with the ordinary, human things; nature and mysticism are quite forgotten" (139).

2 The clarion call for struggle against tyranny in Thomas Paine's Common Sense and The Rights of Man appealed to the English people as much as the works of Rousseau. This revolutionary fervour inspired the works of William Godwin, William Blake and Mary Wollstonecraft that challenge the hegemony of dominant social, religious, political and patriarchal structures.

3 The Seven Years War (1756 - 1763) ended with the Treaty of Paris and Great Britain became the foremost colonial power in the world. American War of Independence (1775 - 1783) concluded with the Treaty of Paris, 1783, which gave the American colonies their independence and underlined the defeat of Great Britain. When the French Revolution broke out in 1789 public sentiment first favoured it but when the Revolutionary government became dictatorial the British public and political leaders turned against it. The economic condition in Great Britain began to verge on the disastrous. Napoleonic conflict (1806-1822) worsened the situation, and even after the victory at the Battle of

Waterloo, 1815, the government maintained the policy of strongly suppressing the disturbances in Great Britain.

4 Frederick Engels observes in 1845 that "after visiting the slums of the metropolis, one realises for the first time that these Londoners have been forced to sacrifice the best qualities of their human nature, to bring to pass all the marvels of civilisation which crowd their city.... What is true of London, is true of Manchester, Birmingham, Leeds, is true of all great towns" (The Individual and the Society 117-118)

5 In the Victorian Age the economic prosperity did not improve the quality of life of the majority consisting of the slum dwellers, industrial workers, weaver, farmers, miners, and the poor. The accountancy of humanity and human happiness as devised by Jeremy Bentham's theory of "greatest happiness of the greatest number" did not take into account the fundamental social change that "transformed the lives of men beyond recognition", as Eric Hobsbawm has pointed out (80).

6 T. S. Eliot defines that "The only way of expressing emotion in the form of art is by finding an 'objective correlative'; in other words, a set of objects, a situation, a chain of events which shall be the formula for that particular emotion; such that, when the external facts, which must terminate in sensory experience, are given, the emotion is immediately evoked" (Leitch et al. 1090).

7 Donald Thomas writes in the Introduction to The Post-Romantics: "The period of Post Romanticism was not, after all, to be a mere continuation of the romantic revival of 1798-1824. It was a development in some ways profoundly different and often disturbingly so.... It was not a matter of style. The post-romantics were children of a modern world" (7).

8 Robert Kiely in The Romantic Novel in England suggests that Wuthering Heights is influenced by Romanticism and incorporates the same style and themes that appear in Romantic poetry and drama.

9 Kathleen Wheeler in Romanticism, Pragmatism, Deconstruction (1993) states: "Dewey argued, some interpretations are better than others for a stated purpose, because they account more or less elegantly for the given material ... subject to revision in the light of new evidence ... in the light of new ways of perceiving or viewing the object (194).

10 Sir Quiller Couch in Charles Dickens and the Victorians (1925) mentions that Trollope is a greater artist than he knows or has ever been reckoned. He further declares that "...one is awakened in a fright and to a sense of shame at never having recognised the man's originality or taken the great measure of his power" (234). F. R. Leavis excludes Charles Dickens from the group of novelists belonging to the "Great Tradition" of English novel. Victorian women

novelists were ignored by English critics and only in post-1970 one can see a renewed interest in their works through Feminist criticism.

11 Harold Bloom states: "Major novels do, however, tend to address crucial enigmas, or brood upon central questions. One mark of good reading is allow such enigmas or concerns to reveal and uncover themselves, rather than hunt them out too strenuously (How to Read and Why 196).

12 Quoted in J. Clayton's Romantic Vision and the Novel from Wordsworth's Middle Years 2:170 (5). Clayton also refers to Hazlitt's comment "the province of the imagination is principally visionary, the unknown and undefined" (5)

13 D. A. Miller in The Novel and the Police (1988) writes "against the grain in the sense of denying the ostensible commitments of the works he studies, demonstrating in the a Foucauldian manner that novels literally affirm the powers of independent actions" while the language "controls freedom and asserts the dominance of social forms over individual acts and intentions" (Levine 150).

14 Carlos Baker, in The Echoing Green: Romanticism, Modernism, and the Phenomenon of Transference in Poetry, explores "the poetical relationships between the present and the past" which Harold Bloom has explored in The Anxiety of Influence (9).

15 Browning's poems participate in the great struggle, rather than adopt the colder means of escape. Like Dickens in the novel, Browning tries to show the involvement of all society in an apparently isolated case of injustice as seen in his The Ring and the Book.

16 M. H. Abrams in "English Romanticism: The Spirit of the Age" further says that the "great Romantic poems were written not in the mood of the revolutionary exultation but in the later mood of revolutionary disillusionment or despair... This continuity of tradition converts what would otherwise be a literary curiosity into a matter of considerable historical interest" (107).

17 Herbert Butterfield in "The Historical Novel: An Essay" (1924) wrote about the Historical novel that it is a form of history with a set of facts regarding the social conditions of England in the Middle Ages as the novelist tries to reconstruct a world, to particularise or to catch a glimpse of human nature.

18 "The major practitioners of ... the 'classic' form of the historical novel in English and American literature, were Sir Walter Scott and James Fenimore Cooper. The historical action in Scott's 'Waverley' and Cooper's 'Leather-stocking' novels largely concerned social changes of great magnitude" (Fowler 114). Martin Gray refers to Scott's Waverley (1814) as the first historical novel (98).

19 In Shakespeare's plays like Twelfth Night Italian romances are used as source material to develop romantic plot and theme.

20 Nazarenes, in the New Testament, are followers of Jesus Christ. In later Church history, the term was applied to a sect of Jewish Christians of the 4th century who observed Jewish rituals and believed in the divinity of Christ. The term "Nazarenes" is also used to designate a school of early 19th century German painters. (Funk and Wagnalls 17: 188). This sect of early Jewish converts to Christianity who retained the Mosaic ritual inspired the German painters and perhaps the Pre-Raphaelites.

21 Lord Grey's government in the House of Commons in 1831 introduced the Reform Bill. "It provided for the abolition of the rotten boroughs and the grant of representation in the parliament to the industrial towns of the Midlands and the north. It was passed on 4th June 1832 by the vote of the minority of the Whig peers." (Ridley 246)

22 Puseyite dandies who gather at Chesney Wold are perhaps the followers of E. B. Pusey (1800-1882), British clergyman and theologian, associated with the members of the Oxford Movement, of which he assumed leadership when Newman left in 1841. He delivered sermon defending certain Catholic beliefs and was suspended from preaching at the university for two years. Later he helped to form the first Anglican

sisterhood and the practice of private confession. (Funk and Wagnalls 20: 14)

23 Silver-fork novel, a sub-genre which flourished in the second quarter of the nineteenth century. Main exponents were Disraeli, Bulwer-Lytton, Theodore Hook, Lady Blessington, and Mrs Gore. Common theme was high-society manners of the rapidly expanding nouveaux riche. (Wheeler, M. 16)

24 Under William Pitt, the Younger, Great Britain emerged as a powerful force, with the growth of Industrialisation and colonisation. According to Eric Hobsbawm, the British cities remained an appalling place to live in, with grim, narrow, chartered streets of low cottages in the British industrial and mining village as a result of urban and industrial expansion (158-59).

25 "The development of the mills made the old cottage weaving industry unprofitable. This caused so much resentment that in 1811 there was an outbreak of violence in the industrial districts of the Midlands and the north of England, in which the workmen destroyed the looms and other mechanical inventions in the factories, which they held responsible for unemployment. The rioters were known as Luddites, a word which had come into use some forty years before because a crazy youth named Ned Ludd happened on one occasion to break a machine in a fit of insanity. The government responded by passing Acts of Parliament which

made loom-breaking an offence punishable by death. " (Ridley 231).

26 Furthermore, Briggs mentions that the local history records the Reverend Robertson as being a very militant clergyman, who actively helped the manufacturers who wanted to install machinery in their mills" (69)

27 Coleridge and Robert Southey developed a scheme for immigration to the United States where they would found a small communal settlement of twelve couple practicing community of property, a scheme referred to by them as Pantisocracy (Roe 672). In an essay "On the prospect of establishing a Pantisocracy in America" 1794 (written probably by Coleridge), promoted a vision of 'kindred minds' hastening to enjoy 'Content and Bliss on Transatlantic shore' (Roe 152). Although it can be interpreted as 'colonial utopia', it also contains overt environmentalism.

28 Romantic pantheism can be defined as a belief that the universe and the godhead are one and the same.

29 Romantic writers were aware of the perils of industry. Blake uses the phrase "dark satanic mills" to symbolise destruction of ecology and human habitat. Nature in Dickens's words was as strongly bricked out as killing air and gases were bricked in Coketown, a symbol of industrial world. In the nineteenth century, Percy and Mary Shelley's advocacy of vegetarianism, Darwin's theory of

evolution and Bentham's advocacy of prevention of cruelty to animals further strengthened this awareness.

30 This sense of homelessness persists when Little Dorrit's position is exalted to that of a lady and her father has people to wait on him, instead of having to solely depend on his daughter. With the loss of hearth and home she begins to feel the unreality of her position. Seated on a carriage, visiting exotic places of Italy, it seems a dream: "It was from this position that all she saw appeared unreal; the more surprising the scenes, the more they resembled the unreality of her own inner life..." (463)

31 Dickens's presentation of the sea in perhaps influenced by these lines from Byron:

Roll on, thou deep and dark blue Ocean - roll!
 Ten thousand fleets sweep over thee in vain;
 Man marks the earth with ruin - his control

Stops with the shore (Childe Harold's Pilgrimage.
 Canto 4, st. 179)

32 Detective Fiction: "A sub-genre of fiction which presents a mysterious event or crime, usually but not necessarily murder, at first concealing the solution from the reader but finally revealing it through the successful investigations of the detective (271).

33 Newgate novel: "A school of crime fiction popular in the 1830s, chiefly associated with the names of Edward Bulwer Lytton and William Harrison Ainsworth. The Newgate

novelists took real-life cases (often from The Newgate Calendar) as the source of their plot ... they portrayed the criminals in a dangerously sympathetic manner" (Ousby 713).

34 Sensation fiction: "A school of Victorian fiction which took mystery and crime as its subject and suspense as its narrative method. Like the Gothic fiction of the late eighteenth and early nineteenth centuries it appealed directly to the reader's sensations by seeking to induce fear, excitement and curiosity" (Ousby 887).

35 Ellen Moers coined the term "female Gothic" in Literary Women (1978) to describe the tradition of women's writing that can be traced to Ann Radcliffe. Gothic paraphernalia of claustrophobic castles represents women's sense of isolation and fear of imprisonment within a hegemonic patriarchal ideology.

36 "Mary Shelley's Frankenstein (1818) is a notably early example" of Science fiction, defined as "stories which are set in the future", also called "scientific romance" (Ousby 877).

37 Lyn Pykett states, "One of the ghosts of Gothic that developed a distinctive identity in the Victorian period was the ghost story. Its origins lie in a variety of traditional forms such as folk tales, tales of terror and the supernatural, as well as the Gothic romance" (196).

38 Raymond Chapman in his The Victorian Debate: English Literature and Society 1832-1901 (1968) mentions

Bulwer-Lytton's inclination towards his grand villain: "There is a Byronic element to his youthful enthusiasm in admiration for the grand villain and in revolt based on personal protest rather than on plans for definite reform" (95).

39 Orcus is a noun, referring to the ancient Roman god of the underworld, identified with the Greek Pluto or Hades. It also refers to the ancient Roman underworld, Hades or Dis.

40 Gothic terror holds "characters and readers mostly in anxious suspense about threats to life, safety, and sanity kept largely out of sight or in shadows or suggestions from a hidden past". Gothic horror "confronts the principal characters with the gross violence of physical or psychological dissolution, explicitly shattering the assumed norms (including the repressions) of everyday life with wildly shocking, and even revolting consequences (Hogle 3). Nicola Trott states, "early distinctions are between 'terror' and 'horror' (corresponding roughly, to Radcliffe and Lewis), and between 'explained' and 'assumed' or 'asserted' supernaturalism (corresponding to Radcliffe and Walpole)" (Roe 488).

41 This area has been explored by Christine Alexander in the essay "That Kingdom of Gloom: Charlotte Brontë, the Annuals and the Gothic".

42 Charlotte Brontë states to G.H Lewis, "I determined to take Nature and Truth as my sole guides... I restrained imagination, eschewed romance, repressed excitement..." but it did not elicit any response from her publishers who felt "it was deficient in startling incident and thrilling excitement..." (Gaskell, The Life of Charlotte Brontë 343).

43 Charlotte Brontë writes to G. H. Lewis:

You warn me to beware of melodrama and you exhort me to adhere to the real... With the truth of the principles you advocate that I ... sought to produce something which should be soft, grave, and true. (Gaskell, The Life of Charlotte Brontë 343)

44 Alison Milbank has stated: "Marriage results in a complete lack of autonomy and a headlong descent into non-being that is implicitly radical in linking the institution itself with female erasure" (160).

45 A cup for the wine of the Eucharist, a drinking cup or goblet, or a cuplike blossom that, according to medieval legend, was used by Jesus at the Last Supper. Joseph of Arimathea received the last drops of Jesus' blood at the Cross in the chalice. It is often used as a symbol of Christian purity. In medieval literature, the knights of the legendary King Arthur piously seek the sacred cup. The vessel was perhaps conveyed to Britain, where it was transmitted from generation to generation of Joseph's

descendants. The Grail possessed many miraculous properties. The Holy Grail appears in the medieval romance of Parzival.

46 Emma Francis mentions a poem by Emily Brontë "Faith and Despondency" where Brontë portrays, "an encounter between an adult and a child in which the adult is educated and enlightened by the child, the poem invokes the Romantic Wordsworthian account of the child, as the repository of cultural innocence, moral value and inspiration (Larrissy 59)

47 Kiely quotes a portion of Coleridge's concept of secondary imagination in chapter 13 of Biographia Literaria: "It dissolves, diffuses, dissipates, in order to re-create; or where this process is rendered impossible, yet at all events it struggles to idealize and unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead" (Leitch et al. 676).

48 Vampire in popular legend is a bloodsucking creature, the restless soul of a heretic that leaves its burial place at night, often in the form of a bat, to drink the blood of humans. By daybreak it must return to its grave or to a coffin filled with its native earth. Its victims become vampires after death. The belief in vampires was primarily a Slavic and Hungarian legend (from 1730 to 1735). Typically the vampire had a pallid face, staring eyes, and protruding incisor teeth. In popular belief Vampires can be put to final rest by driving a stake through their hearts,

by burning them, or by destroying their daytime resting places.

49 In the Gothic novel Dracula (1897) by the Irish author Bram Stoker, Count Dracula, its "undead" villain from Transylvania, became the representative type of vampire.

50 "It can be said - and, of course has been - that Heathcliff is Byronic, that Catherine is Shelleyan, that the storms are Shakespearian" (Kiely 234).

51 Heathcliff has glimpsed his personal heaven on earth. Linton states a profound truth when he says that he could not "breathe" in Catherine's heaven. He draws the breath of life from a different spiritual plane.

52 Emily's heroine Augusta Geraldine Almeda resembles Catherine, the perfect type of femme fatale, passionate irresistible, changeable and cruel.

That kind of Victorian novel, for the middle-class was a mixture of old values and images seen now through the prism of science: psychology, evolution, sociology. Spiritual and temporal worlds are darkened by the shadows of change and the country was something compared to the heart of revolutions, which referred to the English heydays in terms of urban, social and cultural changes. Influenced by German Romanticism, thus aware of the role of imagination, made the British readers interested in this type of reading by means historical characters with their cultural identities and roots in known places, customs and speech. 4 pages, 1833 words. The Term Paper on Victorian Life Through Color.